

THE
EXHIBIT

NO. 9.

PHILADELPHIA, PA., SEPTEMBER, 1894.

Submitted as Postgraduate Paper at First Class Matriculation

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7. The following information was obtained from the records of the Department of the Interior, Bureau of Land Management, regarding the land owned by the United States in the State of Nevada:

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Some who read this may say it is nothing more or less than mental reading; but I beg to make a distinction. It is more than that, for just so far as it is possible, it is to be made to take the place of the fingers, and is to be applied to each lesson as a part of its daily practice. At this point I would emphasize, but, notwithstanding, it is entirely mental work; it is itself practice, and not mere reading. — M. M. JAMES.

The goodness of all gifts to music is obvious, for by
our response to the intention of the interpretation,
and only thus, and not through attempts to musical form,
experience the innermost of their hopes and longings,
and so beyond words. Charles E. Burrows.

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Juno. Williams	75
Our New Flag. Holst	50
Templar. Webb	50
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Gladsome Love. Fiske-McInt	50
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Sunshine and Roses Waltz. Olmsted	75
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Doves Cooing (Idyl). Holst	60
Charge of the Lancers. Theophil	75
La Guitarra (Spanish Romance). Ruchoff	75
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Requiem Nocturne. Brunnell	40

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THE AMATEUR MUSICAL SOCIETY

BY JOHN F. ELLIS

Some three years ago I wrote a letter to The Etude in regard to the organization and members of conducting the musical society of which I was a member.

Since that time I have received and answered many letters from all parts of the United States asking for information of that sort. Now if The Etude has room for it I shall, in addition to the personal answers, answer all such letters in a general way.

The growth of the amateur musical society is one of the most encouraging signs of the times in the progress of musical education.

It has many times occurred to me that The Etude might be made the means of communication of societies, for it is among the first magazines to be subscribed for, and an exchange of notes and programmes could not fail to be beneficial.

If a list of societies, with their corresponding secretaries was given, an interchange of programmes and papers could be made that could not fail to be mutually helpful. For instance, we once received a paper from a neighboring society on Moszkowski, written by a pupil of his. As our society had no pupil of Moszkowski among its members, we were indebted for something otherwise unattainable.

I should like to see a federation of musical societies in every State, with an annual meeting. Why not? The literary clubs, the music teachers, the authors, etc., meet once a year, and why not the musical amateurs?

So many requests are made for programmes for the year's work. Of course one must be in the society to lay down absolute rules, but in general I would suggest first Musical History. One, or better still, two years for this work, carried out according to number of members, ability, and so on, give a good foundation for future building.

Fillmore's "History of Pianoforte Music," Paner's "Form in Music" and Mathews' "How to Understand Music," furnish groundwork for programmes for three or four years, and by that time one is not in need of suggestions from an outsider.

The time at the meetings should be equally divided, if possible, between instrumental and vocal music. The illustrations should be given upon as many different instruments as are obtainable, and the vocal illustrations should consist of solos, duets, trios, quartettes, and chorus work.

There should grow out of the first organization a chorus. If there is no professional director to be had let a member of the society undertake to lead and criticize the work.

There should always be a literary side to the programmes, for while the way to make music is to make it, and the way to enjoy and appreciate it is to hear it, there is a literary side.

Explanations as to form and musical content should accompany the illustrations; sketches of composers and artists, anecdotes, pictures and the favorite flowers of the composers of the day, the color of the nations represented etc., should brighten and beautify the meetings.

When one gets into the work it is not hard to find what to do, but what to choose—there is so much.

As to organization, have as little as possible, enough to hold the members together, but let it be a work of love on the part of each one. I would rather be one of a society of six who were drawn together through love of the work, than one of sixty who were "organized," but the work grows; it has been my experience that a society grows very fast, and when people are free to do as they please, they please to work; do it all for love, for what is our name? Amateur, lover.

Of course books are indispensable, if Grove's Dictionary be added to the already mentioned books, we have made a good beginning. It would be a good plan to have lists of books from all the societies published for the benefit of the younger organizations. Magazines, too, must be on the table, and a card catalogue is a great help here.

Informal discussions are good and ought to be encouraged.

Above all, the spirit of kindly criticism and loving interest in the work, the Society and the individual members, must prevail in order to bring out what the whole thing is for—development of musical taste in our selves and the community.

The Society is not the end—a place to exhibit talent, but a means to an end and that end the adding, through the efforts of the individual, beauty, joy and happiness to the world.

25 Morrison St., Indianapolis, Ind.

ART, VERSUS MUSCULAR POWER.

BY MARIE BENEDICT.

In Germany, in the time of Schumann, the art ideal was low; the god Technique was on the throne, and the would-be votaries of art, dazzled by his brilliance, worshiped him as Music's all. A shining form, beautiful in outline and adornment, glittering in the sunlight, but with the cold, hard radiance of metal, they mistook for the warmth, the life, the power of the Ideal; which alone can vivify any composition, which alone can transform the chilly, impressionless marble to the living form that can tell of all the tenderness, the passion, the anguish that the human heart must feel; that can whisper of the ineffable beauty for which it longs.

We know how different from the prevailing opinions was Schumann's conception of music's mission: how he devoted himself to pointing out its true meaning; how, by his writings and his musical works, in brief, by calling attention to the ideal whenever and wherever found, he opened a new era for music and music's friends. We have heard all this, but here in America do we not sometimes forget it? Do we not sometimes bow to the flash and glitter, and also to the ramp and roar of muscular dexterity instead of to art?

With some pianists, the acme of desire seems to be to reach the utmost limit in the number of notes possible to be struck per second; regardless of the destruction of the picture contained within the tones, regardless even as to whether half the individual notes can be distinguished by the audience, in the mad rush for the concluding chord. How long, think you, would the public tolerate an actor of the great dramas whose aim seemed to be, not to present in the clearest and most impressive way the meaning of the author, but to excel in linguistic athletics? And yet, while the message of music to the hungry soul is no less important, these gymnasts of the pianoforte are greeted with shout and acclamation by the public, and too often by the critics as well.

I would not for a moment be understood as wishing to belittle technic, without which the triumphs of the masters, the glory of the piano, would be impossible; but technique is only a means to an end: it is never more than that. Regarded as the end, it immediately closes the door to the message which music would bring to us; it checks its progress toward its place in the love of the people, its ministry to the noble, the ethical, the enduring side of man's nature, for it makes of art a dead form.

How different is the revelation from a player who, believing in the beauty and power of his art, sees and feels the mood of the composer, and fusing with it his individuality, sends the warm, glowing ideal straight to the hearts of his listeners. Beautifully characteristic of the work of such a one, and so of true music, are the lines from Mr. Gilder's tribute to Fraulein Aus Der Ohe:—

"And can sweet thoughts become pure tones, and float,
All music, into the trance of mind and heart?
Her hand scarce stirs the singing, wily metal—
Hear from the wild rose fall each perfect note!

And can we have on earth of heaven the whole?
Heard thoughts, the soul of inexpressible thought,
And music that is music's very soul,
Without one touch of earth?
Too tender, even for sorrow,
Too bright for mirth."

Art demands perfection. Perfect playing in practice makes the artist. London.

Questions and Answers

[illegible]

地址 北京市西城区 邮编 100044

姓名 日期 地点 天气 观察人

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Disputed Transcriptions: Discrepancies are identified when transcriptions vary in punctuation or other details, as shown, or when the transcription is missing.

6. What is the purpose of the "Introduction" section of the report? The purpose of the "Introduction" section is to provide a brief overview of the report's content and to state the purpose of the study. It should also include a statement of the problem being studied and a statement of the objectives of the study.

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1. Die folgenden Aussagen sind zu beurteilen: "Fluorierung ist notwendig, um die Gesundheit zu fördern." (1 Punkt)
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1. Die Personalabteilung ist die zentrale Stelle in der Personalverwaltung. Sie ist für die Beschaffung, Einarbeitung, Entwicklung, Beförderung, Entlohnung und Trennung der Mitarbeiter verantwortlich. Sie arbeitet eng mit den anderen Abteilungen des Unternehmens zusammen, um die Personalbedürfnisse zu ermitteln und zu decken. Sie ist auch für die Einhaltung der Personalgesetze und -verordnungen verantwortlich.

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Now the purpose of showing the students of the University of Illinois is to show them that the students of the University of Illinois are not only interested in the study of the history of the United States but also in the study of the history of the world. The purpose of this book is to show the students of the University of Illinois that the history of the United States is not only a part of the history of the world but also a part of the history of the human race.

Programmes are on index of the quality of work that the teacher is doing. Not only is the special person presented, but particularly so in their arrangement on the programme. There is an increasing number which contain explanatory remarks, biographical sketches of the composers presented and of musical events on general subjects. There is an increasing disposition to make the pupils' exercises instructive and helpful, not only to the pupils, but to their parents and friends. Two specimens of analytical and historical programmes are now frequently met with. This shows activity in progressive homes. Pupils of this kind of teachers are to be congratulated upon their opportunities for becoming musicians as well as performers. A great many of the programmes contain motifs taken from the "Helps and Hints" columns of THE BRUNN. There is evidence of a more general use of the reed organ with the piano, and also of solos on this instrument as a special feature of a programme.

The study of this material has furnished some surprises, some disappointments, but much encouragement. There were melodious and pleasing classics are coming more and more to the front, and music of a higher order more common than was to have been expected. There was, however, several programmes with pieces that "have outlived their usefulness." The thought came to mind, "Why use the second and fifth rate when first rate is at hand?" Much valuable time has also been squandered and lost by the pupils of many teachers learning pieces for from two to eight pianos. Lost, because the pupils can make no use of the pieces after concert, while the effort produced is in no way a compensation for the work and time expended. Much of the error of "Jambouism," "the biggest show on wheels" idea is too prominent in it all. A limited number of pieces with two pianos is well enough in a music school, for the purpose of giving the pupils an idea of important classics, especially of concertos, but the classroom rather than legitimate programme work, should be confined to the teachers with the help of one of the more advanced pupils. Two such pieces in a programme is enough, but some of the programmes are swamped a large part of their space to this doubt.

There is an occasional programme that has the pupils' training placed in contrast with that of critics. This view is that a questionable policy is most cases, for the teacher throws his pupils into too strong a light of comparison. One other fault: many programmes were too short and other mistakes in long enough, but two or more hours are provided for the teacher to discuss the subject by making his audience weary, and then to find out if they had been informed upon. Many programmes the details of programmes making last hour, engaged upon. The programme is to be judged not giving the audience information. Therefore, it is a better value to give the value in the programme, and the value of the programme is to be judged not giving the audience information.

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Rondo Capriccioso, Mendelssohn - Karasani Ostrow,
 Anonymous - Myring Song (S. W. W.), Mendelssohn -
 Happy Farmer, Schumann - Bedone Favourite in F,
 Schumann - Bedone, Op. 41, A. Sch. Chopin - Florence
 No. 4, Irving - La Polonoise, Sch. - Mazurka, No. 2,
 Sch. - Mazurka March, Schubert Tann. - Narcissus,
 Reuss - Sonata, Op. 1, Sch. Chopin - Epitaphie, Op. 9,
 Paganini, Verdi Lira - Norwegian Bridal Procession,
 Gung - Comedienne (S. W. W.), Mendelssohn -
 Tarentelle Impromptu, Op. 36, Chopin - Gypsy Rondo,
 Haydn - Grand Parade, Op. 68, No. 2 Kuhl - Im-
 promptu, Op. 22, No. 1, Chopin - Last Hope, Gott-
 schalk - Mazurka, Liszt, Liszt - Mennel, Paderewski -
 Nocturne, Op. 27, No. 2, Chopin - Fan's Flute,
 Godard - Polka in E major, Weber - Serenade in D,
 2, Beethoven - Sonata, Op. 31, No. 3, and Sonata, Op.
 2, Beethoven - Lovers' Meeting, Tremolo, Gottschalk -
 Träumerei, Schumann - Tarentelle, Nicodé - Spring
 Song, Nevada - A. Sch. Ballet, Chaminade - A Summer
 Day, Nerva - Altbaldad - Godard - Bubbling Spring,
 Ritz King - Canzonette, Op. 42, No. 2, Jensen - Cas-
 cade au Chaudron, Beudel - Cachauchs Caprice, Raff,
 No. 12 and No. 4, and Op. 26, No. 2, Chopin - Für
 Elise, Beethoven - Fugue - March, Beethoven -
 Galette, Op. 44, Jensen - Grillen, Op. 12, Schu-
 mann - Bigband Liddle, Fred. L. Morey - Hongroise
 Rhapsodie, No. 2, Liszt - Harmonicon Blacksmith,
 Bodel - Hark the Lark, Schubert Lira - Invitation to
 the Valse, Weber Tann. - Invitation to the Valse,
 Chopin - La Gazelle, Wollenhaupt - Impromptu, Op. 90, No. 4,
 Holländer - Minuet in B minor, Schubert - Mazurka,
 Op. 38, Morzkowski - Minnet, Mozart-Seibalfoff -
 Nachtsucht, Op. 28, No. 1, Schumann - Nocturne from
 Midsummer Night's Dream, Mendelssohn - Polish
 Dance, Scharwenka - Pasquinade, Gottschalk - Pear
 River Suite, Death of Ase, and Anitra's Dance, Grieg -
 Romance in F sharp, Schumann - Rondo Brillante,
 Op. 62, Weber - Rega's Venezia, Liszt - Sonata, Op.
 3, and Sonata, Op. 27, No. 1, and 2, Op. 57, and
 Sonata, Op. 14, No. 2, and Sonata, Op. 10, No. 1,
 Beethoven - Spinnerlied, Wagner Liszt - Tarentelle,
 Lilla - Tarentelle, Op. 85, No. 2, Heller - Venezia e
 spoli, Liszt - Whispering Winds, Wollenhaupt -
 alizes, Op. 34, Nos. 1-2, and Op. 64, No. 2, and Op.
 1, Chopin - Warm, Op. 12, Schumann - Zingara,
 Schumann - Silver Spring, Mason - Staccato Caprice,
 Glogrich.

All of the above appear twice or more. But there are many fine pieces, especially those by the modern composers, as good as the best of the above, that appear but once, among them the following: Andante in E flat, Op. 10, Concerto, Mozart Reinecke—Alceste, de Gluck, Op. 10, Saens-Mozart—Chaconne—Durand—Chant de Vierge, Paderewski—Danse Rustique, Mason—Etude G flat, Op. 25, No. 9, Chopin—Gavotte from fifth album Schumann, Bach-Mason—Poland, Moszkowski—Jawaski, Wieniawski—L'Arpa, Raff—Cannonetta, v. Wilms—La Gazelle, Kullak—Lorelei, Edward L. Perry—Le Secret, Gauthier—Le Bal Valais, Rubinstein—Valse Caprice in E flat, Rubinstein—March in D, Raff—Minuet of Louis XV, De Kontaki—Minuet Polonoise, Chopin—Pompnnette, Durand—La Boheme, Rubinstein—Oriental March, Rubinstein—The Oxen Minuet, Haydn—Waltz in E minor, Post, Chopin—Variations in F minor, Haydn—The Dance, Paganini—Wallace—Funeral March, Post—Slow Waltz—Silvia, Dehbe—Etude in C, Op. minor, Op. 26, No. 7, Chopin—Minuet, I. Rachab—La Courtes, Rittler—Fairy Fingers, Mills—Oriental March, De Kontaki—The Star, De Kontaki—Polonaise, Dussek—Stellute J. Alden, Jr.—Variation, Op. 24, Beethoven—Solitude, Goldner—Eitelinda, Wood—Rackety, L. p. m.—Idilio, Lack—Valse de la Schutte—Valse Henriques, Op. 15, No. 5, Moszkowski—Vesper Chimes, W. G. Smith—Ballet de la Allegro Non Tosto, Op. 44, No. 4, G. Hillie—The Nocturne in B flat, Czota edition, No. 327—Waltz in A flat, Howitz—Fairy Dance, Op. 144 Wolff—Speeder—Homage No. 8, Luzzo—Mareel, Godard—Swing Canto, Zschender—Schnee—No. 4, from Johnny De Kontaki—Hungarian Rhapsody, No. 6, and No. 15.

ing pieces in the above list is good, and most of them
good. The larger part of them are difficult, few
except even of medium difficulty. Several of
require the player to bring out their content, in
various other respects, especially so with the pieces
in general.

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የዘመናዊው ምክር ቤቱ ማስተላለፍ ይገባል።

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to be a little nobler and more of the nature of Mozart, certainly only a little more than a century ago, that it was but "unfortunate to live in a land where music is little valued too." A tremendous change has come over all this century within those one hundred years, so that no one thinks to-day of any other land so being the land of music, and every ambitious kindred turns his face towards Germany, and counts himself fortunate if he is permitted to live for a time in the land "where music is little valued for." It is a common custom among writers on musical subjects to denounce the princes and the noblemen of all ages, because they have not made as much of musicians as they might have made. As, for instance, in the time of Haydn, the musician was for a duce and a menial; so it was also in the time of Mozart, and the composer was, indeed, little appreciated; yet we should remember that nearly all that was done at all for such masters was done by the nobility, and that nearly all the patronage they secured was the patronage of the upper classes of society. At a time when the common people did nothing for artists, these noblemen were at least giving them a place among their servants, and making it possible for them to live. Let us be grateful to them for what they did.

The musician of the eighteenth century is separated from the musician of the nineteenth by several particulars. In the case of Haydn, and Mozart, and others, their education was restricted to musical art. They absorbed nearly all that was known about music in their time. Mozart may be called the epitome of all that musicians had discovered, thought, and felt up to his time. No great master escaped him. His familiarity with Sebastian Bach made him certain of his counterpoint. His thorough acquaintance with Handel gave him the secret of grand simplicity; of Emanuel Bach he acquired the mastery of instrumental forms, and of Haydn he learned orchestration; of the Italians he learned all they had to teach concerning the human voice and the musical drama. So that we may say that Mozart is the incarnation of the musical culture of his age; almost everything in music was at his command. And this represents the ideal of musical education in the eighteenth century. But in the nineteenth century the master is more of a philosopher; he has a larger range of vision, and is a man of more liberal culture; he looks out beyond merely musical achievements, and blends the arts, and draws from every source of knowledge. We see the beginning of this in Beethoven, whose early education was neglected, it is true, but who became a profound thinker and an earnest student in after life. Schumann, Mendelssohn and Wagner were men of consummate culture (they were university graduates), and were possessed of great literary skill and philosophical acumen. No great musician is now possible on the basis of eighteenth century ideals. The world is not likely to go backward in this matter.

It sounds almost paradoxical to say, that with a more liberal and universal culture, nineteenth century music means have advanced in the direction of specialization. While Beethoven had a wider culture than Mozart, nevertheless he cultivated a more narrow field in musical art, and brought that branch of art to perfection. Mendelssohn attempted almost every form of composition even, people note that, a score of symphonies, while Beethoven was content to devote a lifetime to none and make them comprehensible. Brahmsman is a specialist. Chopin is merely a pianistic writer. Wagner is merely a dramatic writer. The thing the specialization of this century has been successful in making us aware of is that we do not know anything of everything and we cannot learn anything, and so the general domain of knowledge is superficial upon many one thing. The remedy to the evils of this age, I believe, will be a more

1. संस्कृत 2. हिन्दी 3. उर्दू 4. अंग्रेजी 5. बंगाली 6. मराठी 7. गुजराती 8. तमिल 9. तेलुगु 10. कन्नड़ 11. मलयालम 12. सिन्धी 13. पंजाबी 14. संस्कृत 15. हिन्दी 16. उर्दू 17. अंग्रेजी 18. बंगाली 19. मराठी 20. गुजराती 21. तमिल 22. तेलुगु 23. कन्नड़ 24. मलयालम 25. सिन्धी 26. पंजाबी 27. संस्कृत 28. हिन्दी 29. उर्दू 30. अंग्रेजी 31. बंगाली 32. मराठी 33. गुजराती 34. तमिल 35. तेलुगु 36. कन्नड़ 37. मलयालम 38. सिन्धी 39. पंजाबी 40. संस्कृत 41. हिन्दी 42. उर्दू 43. अंग्रेजी 44. बंगाली 45. मराठी 46. गुजराती 47. तमिल 48. तेलुगु 49. कन्नड़ 50. मलयालम 51. सिन्धी 52. पंजाबी 53. संस्कृत 54. हिन्दी 55. उर्दू 56. अंग्रेजी 57. बंगाली 58. मराठी 59. गुजराती 60. तमिल 61. तेलुगु 62. कन्नड़ 63. मलयालम 64. सिन्धी 65. पंजाबी 66. संस्कृत 67. हिन्दी 68. उर्दू 69. अंग्रेजी 70. बंगाली 71. मराठी 72. गुजराती 73. तमिल 74. तेलुगु 75. कन्नड़ 76. मलयालम 77. सिन्धी 78. पंजाबी 79. संस्कृत 80. हिन्दी 81. उर्दू 82. अंग्रेजी 83. बंगाली 84. मराठी 85. गुजराती 86. तमिल 87. तेलुगु 88. कन्नड़ 89. मलयालम 90. सिन्धी 91. पंजाबी 92. संस्कृत 93. हिन्दी 94. उर्दू 95. अंग्रेजी 96. बंगाली 97. मराठी 98. गुजराती 99. तमिल 100. तेलुगु 101. कन्नड़ 102. मलयालम 103. सिन्धी 104. पंजाबी 105. संस्कृत 106. हिन्दी 107. उर्दू 108. अंग्रेजी 109. बंगाली 110. मराठी 111. गुजराती 112. तमिल 113. तेलुगु 114. कन्नड़ 115. मलयालम 116. सिन्धी 117. पंजाबी 118. संस्कृत 119. हिन्दी 120. उर्दू 121. अंग्रेजी 122. बंगाली 123. मराठी 124. गुजराती 125. तमिल 126. तेलुगु 127. कन्नड़ 128. मलयालम 129. सिन्धी 130. पंजाबी 131. संस्कृत 132. हिन्दी 133. उर्दू 134. अंग्रेजी 135. बंगाली 136. मराठी 137. गुजराती 138. तमिल 139. तेलुगु 140. कन्नड़ 141. मलयालम 142. सिन्धी 143. पंजाबी 144. संस्कृत 145. हिन्दी 146. उर्दू 147. अंग्रेजी 148. बंगाली 149. मराठी 150. गुजराती 151. तमिल 152. तेलुगु 153. कन्नड़ 154. मलयालम 155. सिन्धी 156. पंजाबी 157. संस्कृत 158. हिन्दी 159. उर्दू 160. अंग्रेजी 161. बंगाली 162. मराठी 163. गुजराती 164. तमिल 165. तेलुगु 166. कन्नड़ 167. मलयालम 168. सिन्धी 169. पंजाबी 170. संस्कृत 171. हिन्दी 172. उर्दू 173. अंग्रेजी 174. बंगाली 175. मराठी 176. गुजराती 177. तमिल 178. तेलुगु 179. कन्नड़ 180. मलयालम 181. सिन्धी 182. पंजाबी 183. संस्कृत 184. हिन्दी 185. उर्दू 186. अंग्रेजी 187. बंगाली 188. मराठी 189. गुजराती 190. तमिल 191. तेलुगु 192. कन्नड़ 193. मलयालम 194. सिन्धी 195. पंजाबी 196. संस्कृत 197. हिन्दी 198. उर्दू 199. अंग्रेजी 200. बंगाली 201. मराठी 202. गुजराती 203. तमिल 204. तेलुगु 205. कन्नड़ 206. मलयालम 207. सिन्धी 208. पंजाबी 209. संस्कृत 210. हिन्दी 211. उर्दू 212. अंग्रेजी 213. बंगाली 214. मराठी 215. गुजराती 216. तमिल 217. तेलुगु 218. कन्नड़ 219. मलयालम 220. सिन्धी 221. पंजाबी 222. संस्कृत 223. हिन्दी 224. उर्दू 225. अंग्रेजी 226. बंगाली 227. मराठी 228. गुजराती 229. तमिल 230. तेलुगु 231. कन्नड़ 232. मलयालम 233. सिन्धी 234. पंजाबी 235. संस्कृत 236. हिन्दी 237. उर्दू 238. अंग्रेजी 239. बंगाली 240. मराठी 241. गुजराती 242. तमिल 243. तेलुगु 244. कन्नड़ 245. मलयालम 246. सिन्धी 247. पंजाबी 248. संस्कृत 249. हिन्दी 250. उर्दू 251. अंग्रेजी 252. बंगाली 253. मराठी 254. गुजराती 255. तमिल 256. तेलुगु 257. कन्नड़ 258. मलयालम 259. सिन्धी 260. पंजाबी 261. संस्कृत 262. हिन्दी 263. उर्दू 264. अंग्रेजी 265. बंगाली 266. मराठी 267. गुजराती 268. तमिल 269. तेलुगु 270. कन्नड़ 271. मलयालम 272. सिन्धी 273. पंजाबी 274. संस्कृत 275. हिन्दी 276. उर्दू 277. अंग्रेजी 278. बंगाली 279. मराठी 280. गुजराती 281. तमिल 282.

Let every pianist who has a musical friend play Haydn's and Mozart's symphonies, arranged for four hands. Be those of Mozart let him become perfectly familiar with the B flat, G minor and C major (Jupiter) symphonies. Ambrose, the great German historian, says of these three, "Considered as pure music, it is hardly worth while to ask whether the world possesses anything more perfect." And Jahn, the supreme authority on Mozart, says that "the Jupiter symphony is the greatest of Mozart's works." Even the ordinary player is capable of reading these symphonies at sight; and what a delight will be afforded him! Schubmann calls the G minor symphony "A floating Grecian grace;" he also says concerning the Jupiter symphony, "There are some things in this world about which nothing can be said; for instance, many of the works of Shakespeare, some of Beethoven's, and the C major symphony by Mozart."

It should be the teacher's earnest desire to discover how far it is possible to develop the pupil. He may discover that in his pupil he has very crude material, and yet, out of just such material the most magnificent product may be forthcoming. It is this wise teacher who is thinking, "how much can I make of my pupil? Can I cultivate in him some degree of independence?" It is usually the fault of the teacher if the student for any length of time remains a parasite. His teacher should cast him off and make him struggle for himself and insist upon the use of his own powers. The teacher must often play the part of iconoclast, destroying the enthusiasm of the student for the teacher and throwing him upon his own resources. It is by no means a complimentary thing to say of a teacher that it is necessary for his pupil to rid himself of his teacher's influence before he can arrive at any independence of thought. Is it not the teacher's first duty to inspire his pupil with self-respect, self-confidence and courage? To that end he should study the pupil's nature, hindrances, dormant powers, and in general, his character. The very first step of the teacher in almost every case should be to awaken in the student, if possible, some respect for his own powers. In many colleges, precisely the opposite course is adopted. It is by many considered necessary in order to convince the student of his ignorance, that he should be discouraged as much as possible at the outset. This is done, perhaps, to induce humility, which is the only condition of mind that is conducive to intellectual growth. But is it necessary to dash a child upon the rocks that it may learn that it is weak, in order that it may learn the importance of growth? It is all a mistake to say that the average Freshman is more conceited than the college professor. It is true that in many cases a man comes out of college with less confidence in himself than he had at the beginning of his college life; which is equivalent to saying that his college life has simply unmaned him. And it is not complimentary to any institution to make this remark about it. There are indeed, a few exceptions in all colleges. There are some students who cannot be daunted; they are "conceited enough to trust to their own powers, in college or out of college, in spite of all discouragements they may suffer at the hands of their teachers. They are the born leaders of men. In business or professional life such men succeed whether they have college advantages or not. Therefore a school may be pronounced a failure that does not develop the spirit of self confidence and independence in some of the weaker men in whom the power of self assertion might otherwise forever be dormant. Let us by all means encourage our pupils to think well of their own powers whatever they may think of us.

- Pupils cannot bear early from the sting of that discipline which is so white to affection. They should be taught to forget their own ignominious self, and to think rather of the importance of the work they have in hand.

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LISTENING TO MUSIC.

A FEW WORDS TO CONCERT-GOERS.

OF THIS NATURE.

"Take heed how ye hear."
"The whole ear is turned outward."
"With heart and mind."
"But also most perfect harmony."

Lengthening.

Always listen to music. Be it good, bad, or indifferent, you may profit by it. Do not, of course, choose to hear anything inferior, but when unavoidably compelled to do so, be patient; try to derive some benefit from the performance, and on all occasions, "Take heed how ye hear."

Emphatically bad music may only serve to fill you with hatred and disgust. It is not, however, on that account wholly valueless. Mere revulsion of feeling will make you long passionately for the good and beautiful. That subtle result of culture, which George Eliot calls taste, will be instinctively raised in you. Your reverence for the nobler forms of art will be increased many fold, and your resolutions to follow none but the highest ideals will be materially strengthened.

Even from indifferent music something may be learned. The mighty but inimitable achievements of the greatly gifted do not always give as much practical help as feebler renderings. The latter show more clearly the hearer's own imperfections. Faults and shortcomings are vividly distinct when recognizable in others. To know how not to play is decidedly useful, and you will be none the worse for being enabled to hear yourself as others hear you.

The advantages of good music are too well known to need mention or comment. There is music everywhere. If you have ears to hear, you will find it not limited to the concert-hall, theatre, or church. You will discover it all around you, even in the wordless songs of birds, the hum of insects, and the soft whisperings of leaves. He whose ear is tuned aright will speedily appropriate the "celestial and perpetual harmonies" which Nature provides free to all who will but pause to listen.

Make it your duty to go to as many concerts as you possibly can. Many persons, unfortunately, regard concert-going as a somewhat costly luxury, only to be indulged in on special occasions, at very rare intervals, or when somebody else gives them the tickets. It should not be so. Concert-going is as much a part of a musical education as harmony or pianoforte lessons. It need not be expensive. You are not obliged to always go in the stalls. A trifling sum, coupled with the expenditure of a little time and patience, will admit to almost all the best concerts. Possibly you may have to make some small surrender of personal ease and comfort, and your vanity also, may perhaps be slightly wounded; but reflect that by this means you will be enabled to go to five or seven concerts instead of one; you will surely be amply repaid for your self-denial.

Music is undoubtedly worth the sacrifice of a little luxury; and it is quite true that one may get a great deal of cheap beauty in these days, and one ought to be duly grateful for it, for beauty in any shape is a wayside sacrament.

Many persons follow the old Jewish custom of tithing, and periodically set apart a portion of their incomes for charitable purposes. The same system may be applied to music, with special advantages to those who are not too abundantly blessed with this world's goods. If you regularly keep a share of your monthly or quarterly allowance, to be expended solely on music, you will soon admit the wisdom of the plan. This little revenue fund will prove an incalculable blessing when a tempting programme is placed before you, and you really realize that your intense longing to hear the concert can only be satisfied by making certain demands on the subscription.

Go to concerts of every kind. Do not limit yourself to those which make no essential feature of your particular entertainment. Persons of remarkable taste, who attended pianoforte recitals, who attended, with an air of

exclusive superiority: "Oh, I never go to any concert except pianoforte recitals." Poor girl! One could only feel sorry that she should lose so much through her self-willed ignorance.

To be a musician, you must have wide sympathies. You must hear and understand, as far as you can, every kind of music—operatic, sacred, chamber, orchestral. You must be conversant with each and all; or, at least, you should know something of the greatest works in each particular class. You should make an effort to hear as many different readings of the same as you possibly can.

You will, of course, have preferences. That is only natural and right. You can indulge them as much as you like, but you must not do so to the exclusion of every other branch of the art. Remember, "He hath made everything beautiful in His time."

Lend a hand of fellowship to all true musicians.—Welcome deserving foreigners with a warm and generous heart; but do not rush after every sensational novelty of the hour, for "one who really strives to attain something great, labors not for the applause of the throng, but for that of the greatest." Do not forget that your first and heartiest support is due to native artists. In your own country there are many musicians with true talent, worthy of taking a front place in the ranks of Art, but they cannot even gain a hearing. They are passed by, totally ignored, in the wild enthusiasm of an unthinking craze for foreigners with long hair and unpronounceable names.

Stand up determinedly for American artists. They need all the help and encouragement you can give them.

If Mr. John Brown Smith is a true musician, worthy of support, support him to the utmost of your power. Do all you can to assist him. Respect him all the more deeply, if he is brave enough to come before the public in his own simple name, instead of appearing in a tangled mane, and calling himself "Herr Johannes Brinschmidt."

If you are privileged to attend a good concert, go early. Be in your seat a few minutes before it commences. Artists and audience are alike irritated by a stream of people, passing and re-passing in an anxious and often noisy search for seats, after a performance has begun. Even if admittance is permitted only between the movements of a work, its continuity is broken by the inevitable distraction. A certain reflection, too, is cast on the performers, for late arrival might be construed to intimate that it was not worth while to come earlier.

A little judicious care and forethought would generally obviate this great annoyance, which is so often due to mere thoughtless indifference. Circumstances, of course, sometimes render punctual attendance utterly impracticable. In this case you should enter as quickly as possible, and be content with the first available seat, rather than make a commotion by seeking a better.

May we be pardoned if we venture to hint that there are certain reasons why lady concert goers, in particular, should make a special effort to punctuality. They require a little time before the concert begins, in order to get used to their seats; settle themselves and their belongings comfortably; look well all round them; recognize acquaintances; study the various modes of costume and coiffure; decide on the prettiest styles, and arrange for their adaptation to their own requirements. These points satisfactorily settled, they are then perfectly at liberty to give individual attention to the music they have come to hear.

If you have any difficulty in concentrating your thoughts on the music, close your eyes. The sense of hearing is by this means rendered more acute, the brain takes in and retains more readily the technical beauties of the work, while the heart is left free to receive all its deeper lessons.

(To be Continued.)

—Music is a means of culture; it is one of the greatest and, perhaps, the greatest factor in human civilization. Not until men learn to use the art with a spirit of reverence will it exercise those powers for which it is designed. The present generation of philosophers and teachers are only beginning to search for the real meaning and explanation of the art, and they have not advanced sufficiently to answer even these simple questions: What is music? Whence comes its great power?—Karl Marx.

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With my best wishes for the success of the book.

Yours very truly,
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Director of New England Conservatory

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Many teachers are anxious to improve their methods of work, but the way to do it is not always clear to them. It is just in this time that a person like Mr. Dennie comes to one's assistance, and by giving and receiving ideas and suggestions, thousands of young teachers and students are enabled constantly to improve their work. We read much, and we move, of the need of reform in music teaching, that of the piano in particular. Every great reform is initiated by a few advanced thinkers who are especially qualified for leadership; but the reform can be effected only by the combined result of individual effort. Each teacher needs to reform his or her own work.

Many of us are asking, "How can this be done?" Numerous writers are pointing out the defects in teaching and urging reform, but all do not suggest means for its accomplishment. We are told that a great majority of piano students are mere performers, possessing nothing but technical skill, while the musical and intellectual sides are left uncultivated. We are exhorted to give our pupils a more comprehensive musical training, told that they should be well grounded in the theory and history of music, in musical form and analysis, and should have thorough practice in dictation work, ear cultivation, etc.

In conservatories, where each department of musical work receives due attention, this question presents no difficulties, nor does it with the celebrated teachers in large cities and towns. Most of these are specialists, and they will receive only a few pupils who are capable of doing advanced work. Furthermore, the knowledge and experience of these teachers enables them to settle without difficulty all these questions that trouble younger and more inexperienced teachers.

But what about the great army of mediocre teachers, to whose lot falls the mass of floating musical material, who must receive nearly all the pupils that apply to them, good, bad, and indifferent, and upon whom rests the responsibility of the fundamental work?

Few parents have any conception of the heights and depths of a musical education. The popular idea is revealed in the ever-recurring question by the parents of nearly every successive pupil, "Do you think you can make a player of my child?" The one great desideratum is, that their children shall become brilliant performers. They regard a knowledge of musical theory, history, etc., as unnecessary, except for those who aspire to becoming musical "blue stockings," or teachers. At least they do not consider the higher branches of enough importance to warrant an extra outlay of money.

We know that most of these subjects, to be thoroughly treated, require a special lesson for each; but we cannot lead the majority of our patrons to see this. At the same time we are ambitious to do good work and make musicians of our pupils. The question here arises: To what extent are these subjects involved in the ordinary piano lesson, and can the work be thoroughly done in the time available? A certain amount of general information should be inseparable from every piano lesson; much more may be made incidental to it. For example, in teaching the scales I first require the pupil to sing the scale without the instrument; then, to play it by ear; next, to turn from the piano and distinguish the different tones and intervals as I play them, the pupil knowing the individual characteristic of each tone as taught by the Tonic Sol-fa system. When this has been done, I begin to teach the theory of the scale, requiring the pupil to write it and then proceed to the acquisition of a correct technique. We can take this opportunity to impart, incidentally, something of the history of the scale; the source from which it was derived; the meaning of the word; tell who St. Ambrose and St. Gregory were, when they fixed the work they did to reversing the old Greek scales, etc.

In the same manner with the arpeggios, teach the word signification, "played like a harp;" then, from what chords they are derived and how formed, together with any interesting fact connected with them, such as the one that the first arpeggiated chord was first used by Claudio Monteverdi, a composer who lived in the last half of the sixteenth, and first half of the seventeenth centuries. In teaching it may be remarked that correct fingering should be especially taught.

Chords and pieces should be studied analytically before they are played, and any historical or biographical facts connected with them noted.

But while this and more may be accomplished during the ordinary piano lesson, I have found that the time is not sufficient for as thorough training as I would like to give my pupils. Something must be suggested in the form of a special lesson in which the student can receive the necessary and proper

The plan which I have in mind is to have a book which will give an hour or two each week to one's own individuality and thus emphasize and extend the work of the ordinary lesson. Begin the student's work with a definite plan, suggested to meet the needs of the

pupil. For your work in theory, a blackboard is indispensable, and the first step is a thorough drill in the different intervals and their inversions. This point should not be left until mastered; for upon a perfect understanding of it depends all that is to follow. First, take up the major and minor triads and their inversions, and from this you can go on, step by step, through elementary harmony at least. I give my pupils exercises to write at home and bring to the class for correction, as well as a drill at the blackboard.

A text-book which I have used successfully is "Weitzman's Theory." Should you want something simpler, Dr. Clarke's "Theory Explained to Piano Students" is a good.

For musical history and biography you cannot have too many books. Every pupil should own some good works in musical literature. If you cannot induce all to purchase the necessary books, loan them from your own musical library.

Suppose you were to take one or two good books like Fillmore's "Lessons in Musical History," or his "History of Piano-forte Music," as the basis of a course of study, using all the books at your command for reference and supplementary information. In studying Fillmore's "History of Piano-forte Music," I would suggest the following plan: For the first lesson, ask the class to study up all they can find about the instruments which preceded the piano-forte—the virginal, spinet, harpsichord, and clavichord—what composers wrote music for them, played upon them, and the character of the music. Also about the invention and development of the piano-forte. Assign each pupil one of these subjects, or a part of one, asking that he or she come prepared to give or read a brief account of it at the next meeting.

Before entering upon the study of the four periods of piano-forte music, make clear to all—by a few illustrations—what is meant by polyphonic and what by monophonic music. Then take up each period in succession, studying the features which characterized it, and the lives and works of its greatest representative composers.

As before, let each pupil study up a special topic, and make the study pointed by suitable musical illustrations from the composer under discussion. Follow this objective plan of study throughout the work, and your pupils will have gained a considerable knowledge of the history of piano music, as well as much in the cultivation of taste and technique. To the pupils who are sufficiently mature I loan books giving still further information on the subject assigned for their essays.

Use every device to keep the class interested. Never allow the work to fall into the dullness of routine. When this seems to threaten, secure variety by introducing something entirely new, returning to the original subject after a little.

Delightful evenings can be spent in this study, which the class will scarcely recognize as work. For one evening, give several pupils pleasing selections in the Rondo and Song forms. Let them determine, as they listen, to which class each belongs, afterward noting along the divisions in Song form, and the entries of the subject and episodes in the Rondo. The Sonata or first movement form, may be studied in the same manner.

Every young teacher and student should own some or all of the six little books called "The Musician," by Ridley Prentice. They outline a systematic and progressive course of work, and contain more practical information—in simple form—than any books of their size of which I know.

Vol. 1 of Mathews' "How To Understand Music" is another invaluable guide to this sort of work. And this with Christiani's "Principles of Piano-forte Expression" make a good working equipment.

Occasionally I prepare a set of review questions covering the ground gone over, and devote an evening to them. If you like, you can let the class "choose sides" after the manner of the old time spelling bee.

A certain number of failures in answering questions count one "out," and two or three prizes can be offered to the most successful. This may serve to intensify the interest somewhat. It forms a pleasant and valuable close to an evening's work to spend a short time in practicing some cheerful vocal music, in which the whole class can join; and nearly every evening a little dictation work can be introduced.

Urge your pupils to make a note of interesting musical items which they may read, and come prepared to tell the class about it. This may stimulate them to read more, and cultivate the art of conversing intelligently about and of music; an art by no means universal.

There are only a few of the subjects which may be worked out. Doubtless other teachers have many different and better ideas on this subject, and they would confer a favor on us all by circulating them through The Etude.

—If necessary to give a pupil the same lesson again, add some new work, if it be ever so little; it will take the edge of the discouragement and tedious routine of the repeated lesson. And do not fail to constantly review past work; always keep from two to a dozen pages in review.—C. W. Paduaud.

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J. H. F. F. F.

Director of New England Conservatory

My dear Mr. Dennie: I have to express to you my sincere thanks and full appreciation of the value of the book to the piano student.

It is a book which I have found very thorough and complete and I am sure that it will be found very practical and highly valuable in the hands of the student and the teacher.

With my best wishes for the success of the book.

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THE STUDY OF HYMN TUNES.

BY H. P. TOSTI.

It is surprising that while so large a number of people take pains to learn to sing, so few who are able to play well the hymn tunes used in Sunday schools and prayer meetings. In many churches this work depends upon one or two faithful persons, where there should be several who are competent to assist when called upon. Many young ladies can sing off brilliant parlor pieces, who cannot play at sight ordinary hymn tunes, and others, who read readily, cannot play such music in a satisfactory manner.

The reason for this deficiency is that many teachers do not give enough attention to this important branch of piano playing. A systematic course in the study of hymn tunes, taken at the same time with the regular course in exercises, studies, and pieces, is a great assistance to the general advancement of the pupil. It gives an opportunity for the constant practice of all the keys that are in common use, and the different kinds of tone and rhythm, and is the best means of acquiring the habit of striking the keys with both hands at exactly the same time. In hymn tunes, it is often necessary to play the tenor with the right hand, and to one who is accustomed to reading holy piano music, this is not an easy thing to do.

A method that has proved to be very successful, is to start the pupil on this course as soon as possible; beginning with a simple tune in the key of C, and working up gradually, alternating the keys of flats and sharps, and always paying strict attention to accent and phrasing. By following this method, many pupils who have neither talent nor time for becoming very proficient in piano playing, can acquire, at least, the useful accomplishment of playing hymn tunes, for which there is always more or less demand.

APHORISMS.

BY THALSON BLISS.

1. Without inspiration, music is stale and weak.
2. Where love is lacking, look not for music or poetry.
3. Whatever ridicule music may receive, it is, nevertheless, a fact that the tendency of this age is toward refinement and the æsthetics, and as music is the especial province of emotion, what art can supply its place?
4. Indolent men are seldom happy.
5. Our wishes are not always our wants.
6. A little man cannot see his own littleness, nor judge of the greatness of others.
7. Patience is the best gift of the gods—the first element of success.
8. Practice slowly at first, and get all notes and fingering right.
9. Always finger a passage the same way—the way you expect to finger it finally.
10. Early learn the rhythm, and accent it well. A piece cannot be learned understandingly but by rendering the rhythm correctly. Teachers should insist upon their pupils learning the rhythm of every study, before, or when they are learning to play or commit to memory.

MUSICAL HISTORY EXAMINATIONS.

BY H. P. TOSTI.

- 1st. Who is considered the greatest living composer of church and chamber music?
- 2d. Which great Italian dramatic composer wrote the opera "Le Trovatore," "Il Trovatore," "Aida," and "Cavalleria?"
- 3d. Which great music composer (the most original) of all times often introduced his measure by his own time signature on the G-clef?
- 4th. Which great musician wrote the opera "Pelléas" and the symphony of which the first movement is considered an immortal masterpiece? and give the date of his birth and death.

5th. For which great composer have you personally the most interest?

6th. Which great composer, when ten years of age, wrote two concertos and an opera in Latin text in the year 1765?

7th. Which great composer wrote the St. Matthew Passion, and the famous work, "The Well Tempered Clavier?" and give date of his birth and death.

8th. Who wrote the opera, "Faust?"

9th. Which great composer was associated with Mendelssohn at the Leipzig Conservatory?

10th. Which great composer was buried in Paris, while his heart was sent to his native land for burial, and can you tell why?

11th. Who wrote the oratorio of "St. Paul" and "Elijah?" and give date of his birth and death.

12th. Which great musician when a boy had a spinet hidden in his father's garret, and practiced at night?

13th. What is a spinet?

14th. Which great composer's wife exclaimed, when her husband entered a chaise for a prolonged travel, "I have heard them close the lid of his coffin?"

HOW TO MAKE A SIMPLE MUSICAL CABINET.

A simple and graceful music stand may be made as follows: Select eight of the light-colored perforated chair-seats, about fifteen inches square. Have quarter-inch holes bored in each corner one and a quarter inch from the edge. A long iron rod to fit the holes goes through the shelves, and they are separated by tubing that fits the rod closely.

The tubing is cut in sections, according to the distance desired between shelves. The two longest sections may be eight inches, the next two seven, and the three upper ones six.

Use wooden door-bumpers for feet—the rod is carried through them. When the stand is strung together, a nut is screwed on the top end of the rod, and with a flat disc under it makes a good finish. Sandpaper the edges, and apply a gilt finish there, and over all the iron work. Its height when complete is about fifty-one inches. The proportions may of course be modified to suit individual tastes and needs.

GERTUDE M. SNOW.

Kalamazoo, Mich.

TIME READING.

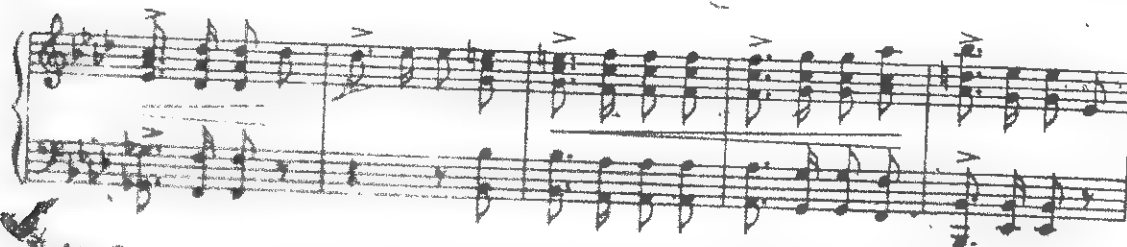
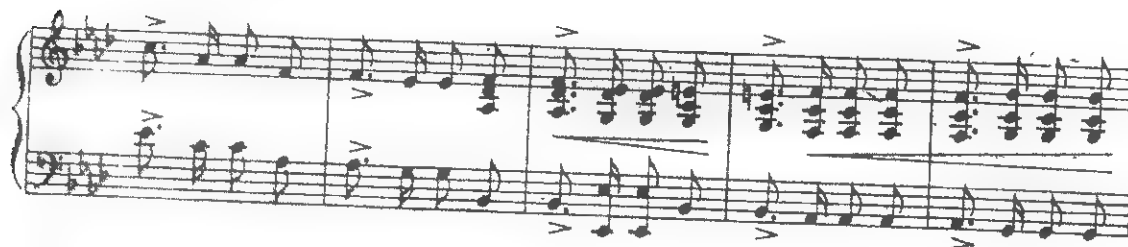
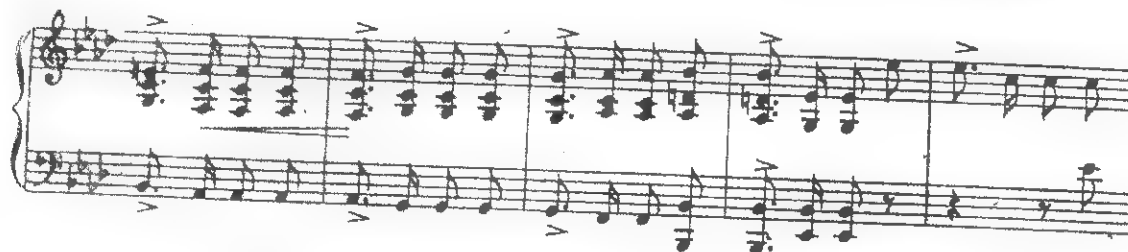
As an instrumentalist your attention must be directed to the finish of all those details which, apparently insignificant at the moment, are necessary to your progress equally with more ample considerations. Few young players devote sufficient attention to the time value of notes and rests. If they give the matter any thought at all, it is to regard them as symbols of duration approximately, rather than absolute in their requirements, as compared with other notes in the movement under study. A whole note, for instance, will be short of an eighth of its duration, a half note one-quarter, a quarter note one-half, and so on. The habit of approximating is one easily acquired but not so easily shaken off. In early study these fractional divisions should be carefully apporportioned, in notes as well as rests. A whole note must be sustained to the length of its fullest value compatible with the preparation for attack of the following sound. A similar requirement extends to all other notes. This matter appears to be and is one with which the first elements of music are concerned; as such you may deem it an unimportant detail, one of those minor things needing little or no thought after the elementary stage has been passed. In this you deceive yourself, as it is a minor detail only to him who has acquired the practice of giving each note and rest its full value under ever changing conditions, whereas in the one who from careless imitation invariably clips his notes, it becomes a monumental defect, marring his performance, be he admirably perfect otherwise. The habit of curtailing values is one that grows, its effect is a fetter, approaching the staccato style, that is in tempering, because it is neither one thing nor another, for the reason that the performer is inconsistent even in his error. The subject of sounding full value to notes is a division of that of rhythm. You will, however, perceive the importance attaching thereto, since a fault in only one note of a little measure or phrase will impair the quality of the whole, just as a disturbing spot in a patch will injure the effect of the piece. You will, therefore, be so sure as to play carefully playing where the performer does not regard duration values, neither can there be a perfect measure, for one is as dependent upon the quality of the other as A is upon B. The Duration

Nº 1632

Hommage à Schumann.

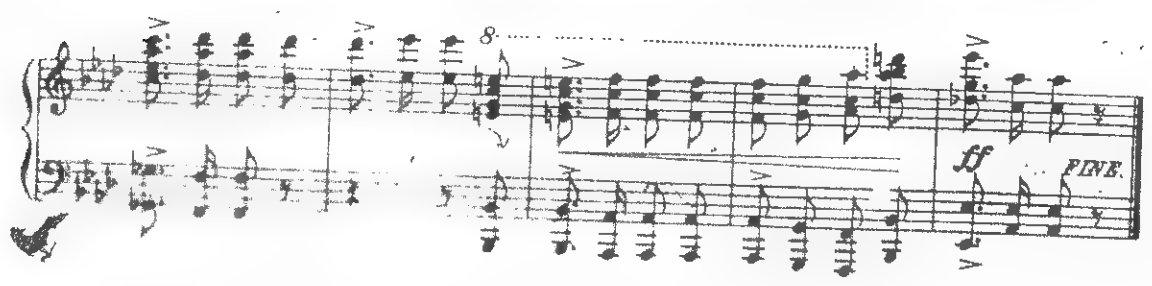
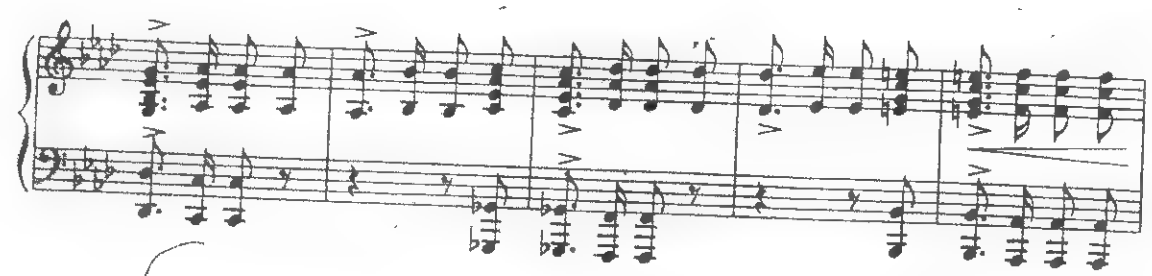
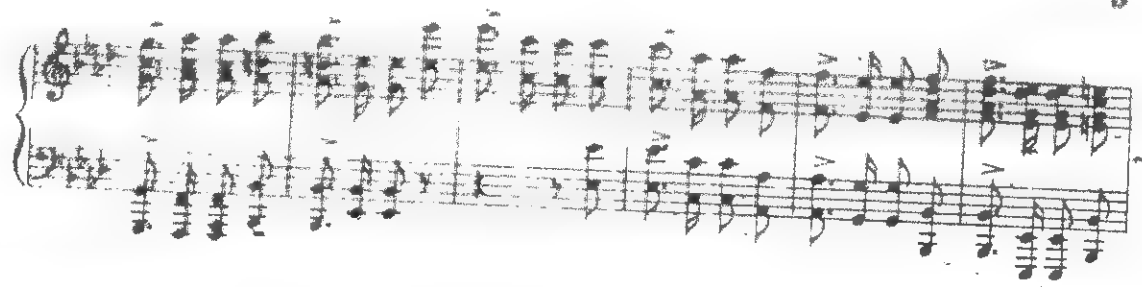
Allegro moderato ma non troppo.

Wilson G. Smith Op. 57. No. 1



Note: The above study is to be played with a well defined rhythmic accent the tempo may be increased to *Allegro vivace* as soon as the necessary proficiency is acquired.

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EIN BLÜMCHEN.

(A FLOWERET.)

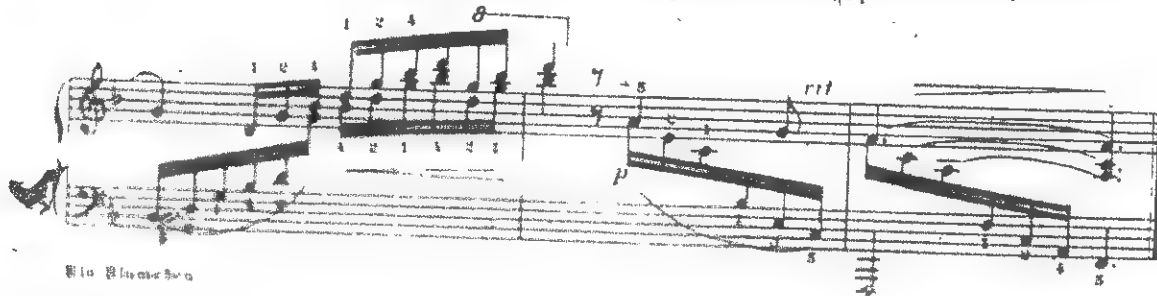
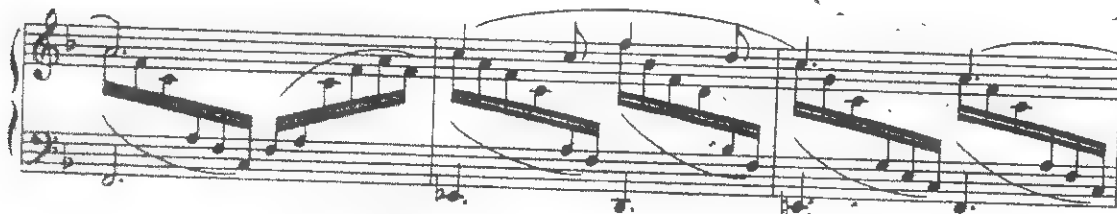
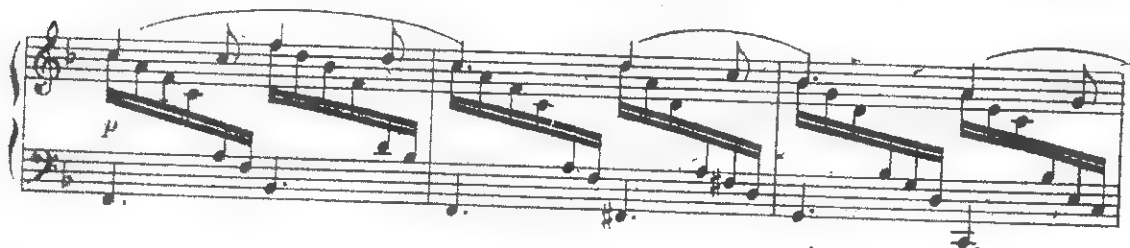
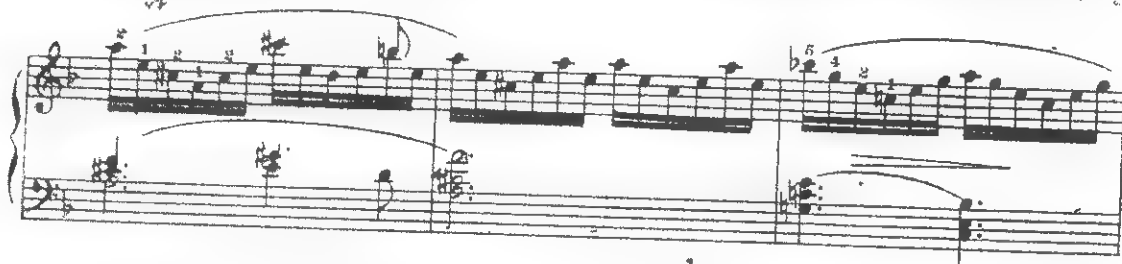
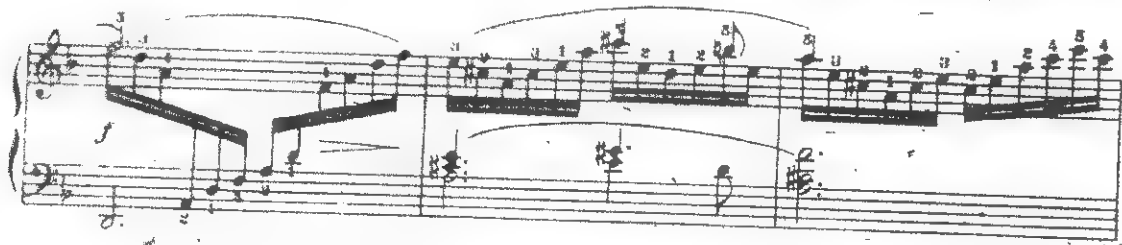
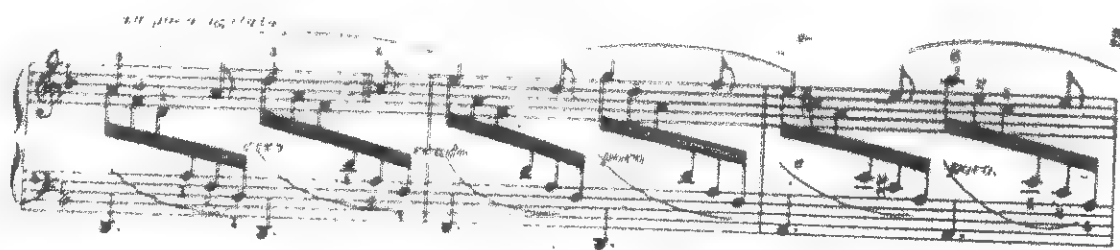
Andante grazioso.

C. J. Groenwold, Op. 9. No 4.

Piano.

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff. The first system is marked 'Piano.' and 'p' (piano). The second system has a 'p' marking. The third system has a 'p' marking and a 'R.H. R.H.' marking above the treble staff. The fourth system has a 'p' marking. The fifth system has a 'p' marking. The score is written in a simple, elegant style with many slurs and ties.

Copyright 1892 by Jones & Phipps



Gigue Moderne.

Vivace

HENRY HOUSELEY.

The first system of musical notation for the piece. It consists of a treble and bass staff in 4/4 time. The key signature has one sharp (F#). The melody in the treble staff begins with a forte (f) dynamic and includes a decrescendo (dim.) marking. The bass staff provides a harmonic accompaniment with a piano (p) dynamic and a crescendo (cresc.) marking.

The second system of musical notation. It continues the piece with various dynamics including crescendo (cresc.), forte (f), and piano (p). The treble staff features several fingerings and a decrescendo (dim.) marking. The bass staff includes a decrescendo (dim.) marking and a repeat sign with first and second endings.

The third system of musical notation. It features a piano (p) dynamic in the treble staff and a crescendo (cresc.) marking. The bass staff includes a forte (f) dynamic and a decrescendo (dim.) marking. The system concludes with a repeat sign and first/second endings.

The fourth system of musical notation. It includes a forte (f) dynamic and a crescendo (cresc.) marking in the treble staff. The bass staff features a fortissimo (ff) dynamic. The system ends with a decrescendo (dim.) marking and first/second endings.

The fifth and final system of musical notation. It begins with a forte (f) dynamic and includes a decrescendo (dim.) marking. The treble staff has a decrescendo (dim.) marking, and the bass staff has a decrescendo (dim.) marking. The piece concludes with a final chord.

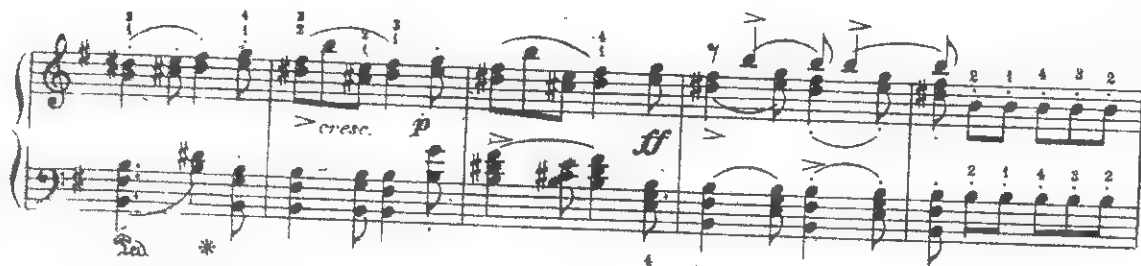
First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *p*, *cresc.*

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *f*, *cresc.*, *ff*

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *dim.*, *p*

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *cresc.*, *f*

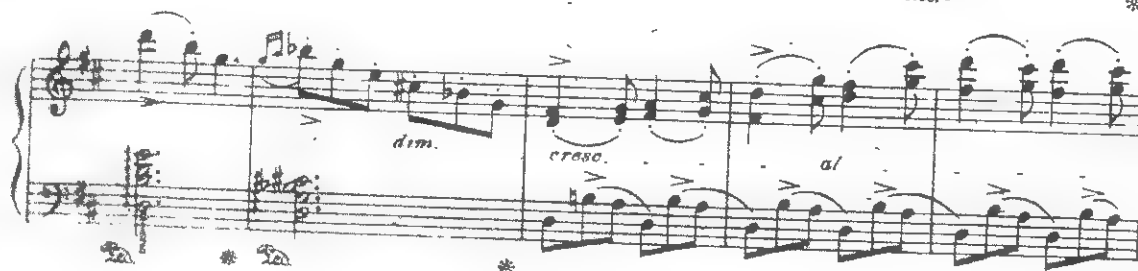
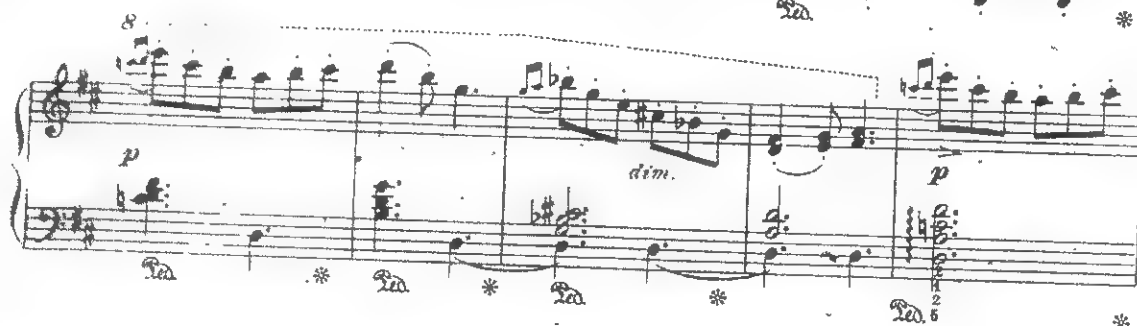
Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *cresc.*



A musical score for the song 'The Rose Tree'. The score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a steady eighth-note accompaniment. The voice part has a melody that is mostly eighth notes. The lyrics 'The Rose Tree' are written below the voice part. The word 'dim.' is written above the piano part in the second system, and 'Cresc.' is written above the piano part in the third measure of the second system.

Handwritten musical score for 'The Song of the Lark'. The score is written on two staves, Treble and Bass clef. The key signature is one sharp (F#). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The score includes dynamic markings such as *cresc.* and *f*. The piece concludes with a double bar line and a final chord. The title 'The Song of the Lark' is written in cursive at the bottom right.

A musical score for a piano piece, likely a transcription of a lark song. The score is written on two staves, treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together, with some notes marked with an accent (^). The bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include *p* (piano) and *cresc.* (crescendo). The piece concludes with a final chord in the bass staff.



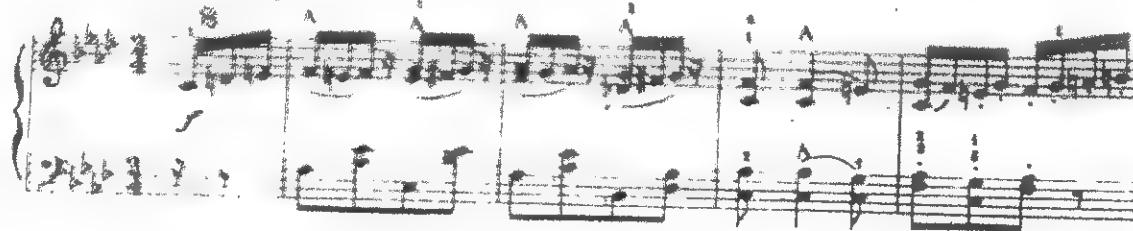
CSARDAS. HUNGARIAN DANCE.

Transcribed for the piano by RUDOLF THOMA.

Langsam (slowly.)

The musical score is written for piano and consists of four systems of music. The first system begins with the tempo marking *Langsam* (slowly.) and includes a *p dol.* (piano, ad libitum) marking. The second system features a *p* (piano) dynamic. The third system includes a *f* (forte) dynamic. The fourth system contains a *pp* (pianissimo) dynamic, followed by a *mf* (mezzo-forte) dynamic, and concludes with a *pp riten.* (pianissimo, ritenuto) marking. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Schnell quasi





• Repeat from sign ♪ and somewhat faster
Capitol 2

For Mr. Sumner B. Chapman.
So blue thine eye.

*Translated by I. A. Kodman
 from the Spanish of Unibano Barquer*

NICHOLAS DOUZY.

Andante.

So blue thine eye that when a smile Beams

ten der ly on me 'Tis like the ra diant light of

dawn Re flect ed in the sea So blue thine

crescendo

eye that when a tear Doth dim its az - ure

hue I seem to see a vi - o - let

Bathed in the morn - ing dew

cresc.

So blue thine eye . . . that when there - in Love's

hap- py dream doth lie A van-ish'd star comes back and

cresc.

shines With in the eve - ning sky.

f *rit.* *p* *mf* *a tempo*

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 1.1 අනුමැතිය ලබාදීම සඳහා අවශ්‍ය වන ප්‍රධාන කරුණු වන්නේ
 1.2 අනුමැතිය ලබාදීම සඳහා අවශ්‍ය වන ප්‍රධාන කරුණු වන්නේ
 1.3 අනුමැතිය ලබාදීම සඳහා අවශ්‍ය වන ප්‍රධාන කරුණු වන්නේ

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Do you ever reflect, my friends, what a young player has accomplished when he or she is able to play, say, an Andante movement of a Sonata in perfect time? Perfect time! Just think a moment. And the slower the movement, the greater the difficulty, of course.—
N. K. Hennings

—One must be well and strong and of forceful physique to be a good musician. Art is an act of resistance. Delicacy is but a slight use of force. Then one must be able to resist fatigue, nerve invasion, to control emotion, to have emotion, to concentrate magnetism, to touch, to inspire. — *Hailman.*

—Do not be content to merely make progress. (If one feels that he is at a standstill, or worse, going backward, he should stop all study till he can go forward.) Merely making progress means that to reach great results a long time must elapse. To make a great artist requires years of musical and intellectual training.—*T. H. Tubbs*

—Good expression makes a good impression.
 --If you are very sensible you will not be very sensi-

—To do as well to-day as we did yesterday we must do better.

Color blindness causes much of our trouble. The green eyes of jealousy and the blues of despondency cause us to miss seeing many a golden opportunity.

—There is a beautiful and suggestive story told of an old musician and his pupil. "Why," asked the master, "have you come back to Bologna? You are already the most accomplished singer in the world." "Because," answered the pupil, "I feel that I have not yet fairly begun to know how to sing." "Ah," replied his teacher, "that is what none of us will ever know in this world. For when we are young we have the voice but not the art, and when we are old we have the art but not the voice."

—Sir Joseph Barnby thinks much of the musical problem parried by the "piano organ" positively enjoyable, many of these music hall ditties displaying ingenuity of construction and variety of melodic outline. It is encouraging to find so distinguished a musician as Sir Joseph unconsciously endorsing these views: "Al though these tunes are often infelicitously vulgar in style and sentiment, they not infrequently display considerable ingenuity and skill in the construction and contrasting phrases, and possess the rare, indefinable quality of interesting the ear; although, like all music which is not of high character, a few repetitions create a sensation of nasal nausea. But, granting all the pronouncedly and avowed features of this form of composition, one can hardly deny that they occasionally contain ideas—of a sort."

ALL PIANO PUPILS SHOULD STUDY HARMONY

NOT PREPARED BY WILLIAMS & WILKINS

Many piano pupils should study harmony, and every teacher of piano ought to teach harmony. Try and secure a class from your piano pupils who are sufficiently advanced to undertake that study. Have them meet in your studio once each week, and if you are a teacher who understands the art of explaining things in a way that pupils will easily understand, then the harmony answers will be far more pleasantly accepted, and of more value to your pupils. Persons who have never studied harmony actually have a rather vague idea of what it is like, and such pupils do not realize how important that study is to their musical education until they have studied it a short time. Few also remember the interest the study in itself should be, and so give the first five lessons

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IMPORTANCE AND PECULIARITIES OF THE PIANOFORTE.

姓名: 张明 学号: 123456789

The artistic value of an instrument, and the limits within which it can satisfy musical requirements, depend upon its time and the manner of its treatment. To present exhaustively the entire realm of the beautiful in music is within the power neither of song nor of any single instrument. True, the former is the original source of all musical conception and emotion to such a degree that instrumental music, too, is essentially based upon it. But the artistic imagination, were it to renounce all agencies of outward manifestation but the human voice, would feel constrained. It demands more in compass volume, and celerity than the voice can give. Above all, it demands

Thus there is a double necessity for extending the boundary of musical art beyond the domain of vocal music. First, instruments must supply what the voice lacks in range, volume, and variety of figuration. Second, each instrument must make its individual timbre felt in a characteristic manner.

Although the latter condition opens a perspective of endless variety in beautiful effects, precisely those organs, which by reason of their manifold nuances in tone most completely satisfy the craving of a soul striving for musical expression, labor under one serious deficiency; the principle by which their tones are formed renders it impossible for the single artist to produce, without assistance from others, an artistic performance complete in itself.

It is this last circumstance which, despite all imperfections in the tone of keyed instruments, insures their decided predominance. Among these latter the pianoforte is that best adapted to satisfy the artistic sense within wider limits. For the dedication of the organ to religious worship impresses upon its whole literature the stamp of religious consecration, and it therefore appeals to but one side of the emotional life. Neither does the imagination find full gratification in the heaviness of nuance proper to the organ-tone. The pianoforte at least permits of a swell and decrease in successions of tones. Further, there is not the slightest reason for binding pianoforte literature to any exclusive style.

the pianoforte thus became nearly the organ of musical conversational speech. It was the favorite instrument of composers at a time when it alone was still quite undeveloped, and the dissatisfied choice wavered between the harpsichord, with its incapability of dynamic range, and the more impressive, but weak-toned, clavicord, and the fact that we feel no surprise that Couperin and S. Lariati were for the clavier. Their compositions are adapted not only to the mechanism, but also to the timbre, of the instrument, at their command. But even Bach and Handel did not despise them; the grandeur of their ideas produced the effect even in this miniature form, which quite failed to gratify the demand for a full and singing tone. The advantage of convenience in the clavier outweighed the objections to its tone. Centuries of endeavor in the art of instrument building have now, indeed, developed the tone of the pianoforte to a perfection which it cannot overtop. The inherent defect of its production by percussion bars is a hindrance to that mod-latory fullness which the human soul requires when it would utter its emotions in tones.

True, the tone, once struck, continues to sound, but only in a comparatively weak degree. It is impossible to produce a subsequent swell. The tone is therefore dry in comparison with that of the bowed and wind instruments. While these incline more to a voluptuous fullness, the pianoforte tone retains an abstract quality.

But precisely this abstract quality has its exact quality advantages, when the unconditional serviceability of the tone in every mood is to be expressed comes in question, and the sound shall appear correal with the manner of treating the mechanism. The more decidedly the individuality of a medium favors the expression of special sentiments, the more will it tend to exclude other phases of expression. Thus the trumpet is one mated in its power, the flute in its suavity.

The pianoforte tone is as good as free from a positive individuality. If it is not absolutely so, this is due to the fact that its production by a blow of the hammer is always rendered observable by certain peculiarities in sound to be discussed later.

In any event, we must not forget that the pianoforte (alone, apparently) has no definite timbre, becomes capable of being manifested either as a tone accompanied by an appropriate kind of vibration and touch, or as an intermediate between whistles and bells through the various shades of timbre and accompaniment produced in adapting it to expressing song mood. One might almost say that the pianoforte has a certain every-dayness of emotion by its inclusion of all intermediate timbres of tone, whereas the pianoforte without the music itself by itself exclaims:

"The most difficult thing in the world to endure is the simplicity of death." - R. Schumann

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Our readers will find a rich list of chorists were to help them in making out their orders for the more difficult pieces in the article by Mr. Lincoln on the Muscular programme of the past year. He has given about two weeks' work in getting up this valuable list. It will furnish effective numbers for concert and special playing.

In making up packages for teachers on approval we do not send any numbers from the Peters, Linols, Agner, and such like cheap classical editions, the cost coming too near the margin of profit. Anything wanted from these catalogues will have to be especially ordered, and none of it will be returnable at the end of the year.

At the beginning of the school year is a good time to introduce new ways of working, new methods, etc. We have some of the best and most advanced in the newer ideas of good teaching, books which are receiving the endorsement of thousands of progressive teachers all over our country. Try them for the benefit of your pupils and your own reputation. Send for our catalogue.

A treatise on 'harmony' that is sure to create much interest among harmony teachers in particular, and musicians in general, is now in press and about to be issued by the E. F. Hymony Company of Boston, under the title, "Practical Harmony on a French Basis." It is written by Mr. Homer A. Norris, who has recently returned from a four years' course in study under the best musicians of Paris. A most interesting feature of the book will be original exercises by the most eminent French theorists and composers, written expressly for this treatise. Those by Alexander Guilmant, and his Paris rival, Eugène Gigout, are said to be very beautiful. One of Mr. Norris' aims has been to do away with the monotonous, psalm-tone sort of exercises common to text books on this study. The criticism is often and justly made, that exercises although illustrating rules in a theoretically correct way, are rarely written as a composer would write, and are dry and uninteresting. The author has made his work of musical interest, and has sought throughout to make the study interesting to the pupil.

Have received L. R. Russell's "Embellishments of Music," for which I thank you. It is a subject that very few of us really understand. It being, as we say, "just ornaments," and think that we need not waste any time over them. But this is great mistake; how can we expect good music if we leave out the ornaments by which it is adorned. I feel pleased with the work, and feel it deserves the highest praise. The "Moderate Spaces," which we find in Bach music is especially good, brightening the memory, and given to such a way that we feel we cannot forget again. The book makes an excellent instructive work, highly interesting, written so that any one can understand it, and beautifully bound and got up, one that every musician, and especially student, should possess.

I have now "Domestic Studies," Open 67, and reception in these ideas, grace, and luxury. You get beautiful scheme with moderate landscape, directly.

W. H. BARNWOOD

from your attitude grows for the present and henceforth
grows in the ordinary and also in the extraordinary
and the extraordinary. We are responsible and responsible. The
growth of the individual and the growth of the world
is the same thing.

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1. Chlorine Chloride is a gas, which is formed by the action of chlorine on hydrogen. It is a colorless, odorless gas, which is soluble in water. It is used in the manufacture of hydrochloric acid.

The "Chronological History of the Chief Musicians and Musical Events" is a valuable addition to the larger and more detailed histories.

H. A. ROSSMAN.

The "Centine Chronological History of the Chief Newsmen and Muncial Errors," etc., came daily to hand a few days ago, and I think the introduction alone worth the price of a copy—it contains so much in a "nutshell." Thanks for your many good offers.

Miss S. Burron.

The "Embellishments of Music" came this morning, and I am pleased and delighted with it. Louis Arthur Russell has placed the whole musical profession under an obligation to him, and I, for one, thank him publicly through the columns of the ETHER. W. PAUL.

"Musical Authors" received, also letter of same date. No other firm could have shown greater promptness or fairness. I am delighted with the Authors; they are much better than expected.

ANSEL J. DAVIES.

I should like to say for the benefit of those who wish to study harmony without a teacher, that I can heartily recommend your "Harmony," by Geo. H. Howard. The grade is no easy, and the explanation so clear, that I feel confident that no one need hesitate to undertake the study for want of a teacher.

MIRIAM COLE.

The music "on selection" was very satisfactory. I want to thank you for the use of it, also for the care and promptness of your house in filling orders throughout the year.

LILIAN K. PFANDER

Notices for this column inserted at 3 cents a word for one insertion payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

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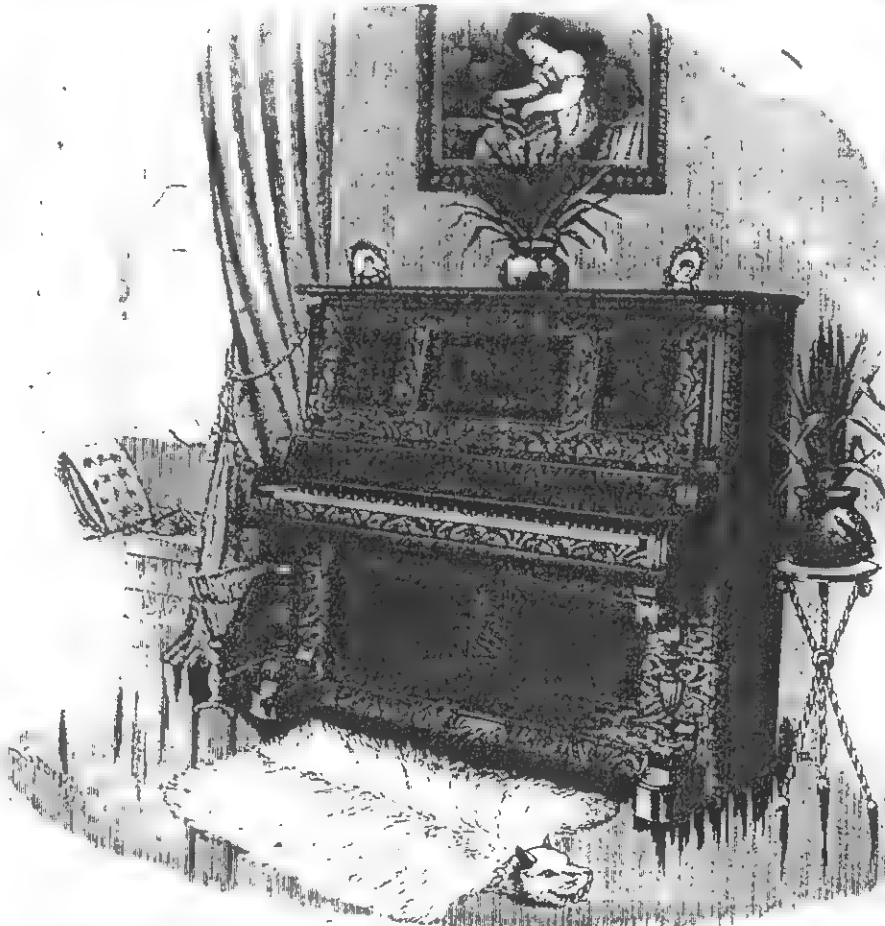
A historical fact was this year revised.
That is, fourteen hundred and ninety-two
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The West, the material and workmanship, long
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And I am sure if you pass through and through
The city, you'll find the name, please, — Ours P. Beal.

-The influence of Liszt on the destiny of the piano was immense. We can best compare it with the revolution brought about by Victor Hugo in the mechanism of the French language. This influence was more powerful than that of Paganini in the world of the violin, because Paganini dwelt always in an inaccessible region where he alone could live, while Liszt, starting from the same point, designed to descend into the practical paths where any one could follow who would take the trouble to work conscientiously. To play like him on the piano would be impossible. As Olga Samokina said in her strange book, his fingers were not human fingers, but nothing is easier than to follow the creature he marked out, and in fact every one does follow it whether he knows it or not. The great development of modernity of tone, with the means of obtaining it, which he introduced, has become the indispensable condition and very foundation of modern expression.

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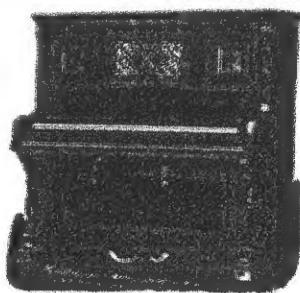
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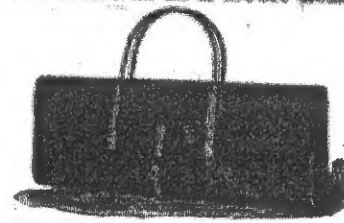
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